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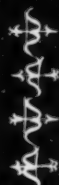
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ART DIRECTOR & STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

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VOLUME V, NUMBER 4

KEEP IT LOCAL!

CHARLES T. GERHART, CINCINNATI—PRESIDENT NSAD—1951-52

This expression is written from the local scene. With my term as President of the National Society completed and the responsibilities passed on to capable successors, extra obligations for the Cincinnati Art Directors Club will come my way. These assignments were *considerately* few during the past two years.

Seeing sixteen other Art Directors Clubs functioning confirmed my own conviction that the local club is the most important aspect of group affiliation. Whatever the National group has been able to accomplish has been the result of successful application in the local area. The development of an educational program is purely paper work until it is presented to, accepted by and put into effect by each club. There cannot be a good plan for this program until each club has shared its experience with others.

The awarding of recognition to a member of the profession is meaningless unless each group has realized the significance and has secured a full participation on the part of its membership. Annual exhibitions, though they are reported in all parts of the country, show the standards of practice in the local market and exert the most influence on the people of that area. It is the most important exhibition that is held, to them—and it should be!

The value of the National Society has often been questioned in terms of what it does for the local club. Obviously, it can provide a wholesome, helpful relationship between the many clubs that make up the National. The strength of the National depends upon the strength of the individual clubs. It can be a national affiliation of weak clubs, a national affiliation of strong clubs, or a national affiliation of part strong and part weak.

We, in Cincinnati, are happy to be affiliated with other strong local Art Directors groups. We show our own "muscles" through our program, educational and exhibition undertakings and believe that for our own weight, no one is any better in these rings than we are. We are happy to join hands with other champions and believe that the art profession is to be influenced by this union of strong clubs. Let's keep it strong on the local level—it's bound to be strong on the National level.

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Publisher, Donald Barron

Art Director, Claris Morrow Editor, Edward Gottschall

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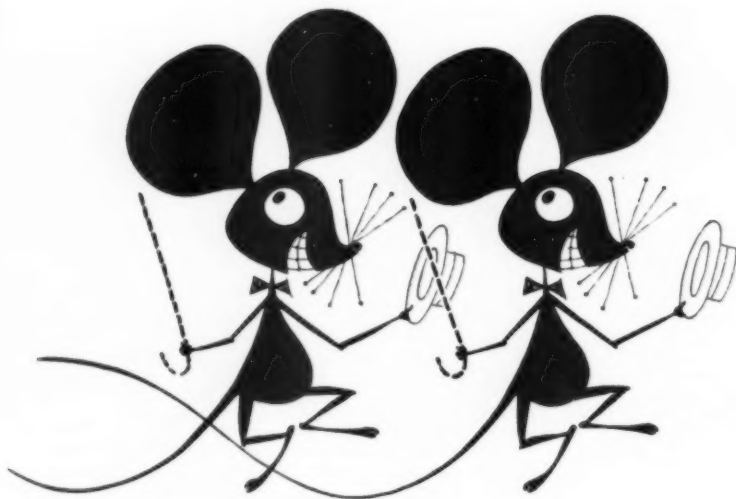
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These major responsibilities specified a versatile skill to interpret a wide range of products, services and problems: fashions, food, household appliances, automotive . . . and magazines.

With a seasoned talent for creating the right housing for promotional ideas, I am geared to fast-paced quality production. To the work-a-day piece, I can add that pertinent salt and savor . . . essential to a persuasive advertisement.

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I should welcome further inquiries about myself after I have had a chance to talk with you. Will you please set a time and place agreeable to you?

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PULL UP A CHAIR!

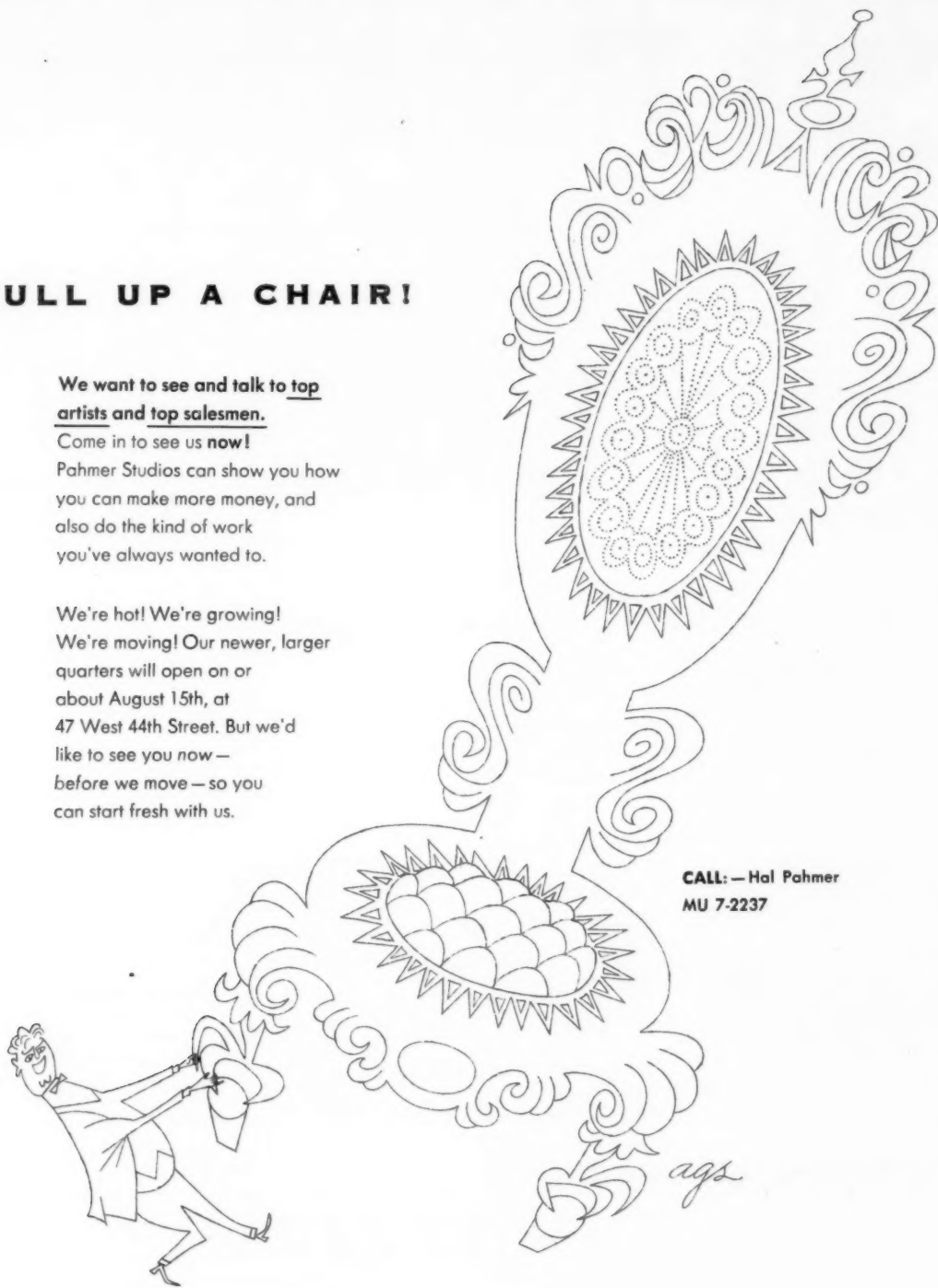
We want to see and talk to top
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Pahmer Studios can show you how
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tax talk

MAXWELL LIVSHIN, CPA

A TENANT ERECTED A PARTITION SO AS TO make a third office unit of two existing offices. The partition was permanent for the life of the lease. The Tax Commissioner disallowed the cost of putting up the partition as a current operating expense and ruled that the expense should be depreciated over the life of the lease.

A PARTNER MUST USE THE SAME METHOD TO report his income from a partnership as used by the partnership in its tax return. The partnership, in question, had sold its assets and business and received 20% in cash and the balance in two equal installments. The entire profit was reported by the partnership in one taxable year, and because of this, each partner was obliged to report his portion of the gain in the same manner—in one taxable year, instead of on an installment basis.

THE TAX COURT ALLOWED DEDUCTIONS FOR expenditures in connection with the maintenance of an office in the taxpayer's residence, based on what the taxpayer admitted to be an estimate. The Tax Court was convinced that some deductible expenses had been incurred and allowed a lesser amount than claimed by the taxpayer.

A PROMINENT ACTRESS HIRED HER STEP- father to act as her business manager and agreed to pay him 25% of her total earnings. The commissioner felt that 15% was more than reasonable compensation and allowed that amount.

THE TAXPAYER, A WOMAN, KEPT NO BOOKS and refused to aid Treasury Department agents in ascertaining her true income. She was engaged in the business of renting apartments. Her income was reconstructed on the basis of bank records, rental contracts and business supplier's invoices, as well as O.P.A. records.

A LARGE METROPOLITAN RESTAURANT PAID its manager who was also its principal stockholder, a salary of \$31,593. The Tax Court allowed the salary as fair and reasonable because it considered the manager's wide experience and expert knowledge necessary for the skillful running and improving of the restaurant's business.



*not crazy, just hopping mad

boy... are our lawyers vicious!

We had to cage them up—and a good thing too. It all started just recently when some of our worthy competitors (let's face it, we have them) started to use the name

colorstat®

We were flattered at the sincere imitation. After all, hadn't we at Authenticolor researched and pioneered the low-cost one-day color-print service years ago, and christened it

colorstat?

Hadn't we been turning out **colorstats** by the thousands ever since, for a whole slew of happy customers?

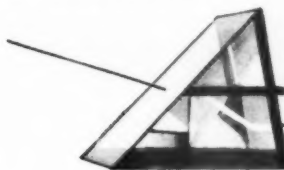
Let others share our good fortune, we said. Let them use the name **colorstat** if they want to, we said, because when you come right down to it there's no other name that's really right to describe a fast, inexpensive, quality color-print process, in any size up to 3½x5 feet. Let's be generous, we said.

Generous my foot, snarled our lawyers. And they let us have it. They sneered and snorted; howled and growled. Not on your life, they said. Not after all the legal trouble we took to protect and register the name **colorstat** back in 1951! Not after we've been using the **colorstat** label all along — both locally and in interstate commerce! Not after we went and founded the business firm that's been known as The **colorstat** Corporation — a subsidiary of Authenticolor Incorporated of 270 Park Avenue!

colorstat they said, is a household word, just like Kodak or Coke or Frigidaire! And they got out their weighty volumes and started filling the air with words like tort and lien and slander and encroachment and a lot of other words we didn't understand.

So — we locked them up. For how long? Hands off our **colorstats** that's how long.

Meanwhile — you'll find the most advanced color research, the finest color duplicating, the ultimate in dye transfers, and the original and only **colorstats** at



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black & white
layouts that
are to be
changed to

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Flexichrome prints for versatility . . .

Backgrounds, subject matter can be changed easily without having the expense of retakes.

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We invite inquiries . . .
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&
LANG**

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letters to the editor

TV Titling and Ads

I am indeed deeply appreciative of the great honor bestowed on me recently with the presentation of the New York Art Directors Club Medal Award. I would like, however, to point out a slight error in the award designation "TV Art Titling" as it appeared in your publication.

The medal was actually for "Overall contributions to graphic art direction". Although there may not seem to be much of a difference, in reality there is.

In the first place—let's face it—television titling is in a helluva mess and neither I nor anyone else can do very much to extricate it overnight. If I or any other AD had to rely on examples of TV titling to win awards the old mantelpiece and surrounding wall space would bear more than a slight resemblance to Mother Hubbard's cupboard.

The average show title "happens" and I mean "happens" like this. A program director-producer, who more often than not has about as much knowledge of graphic design as your mail room boy's assistant, stalks majestically out of the control room armed with a half dozen or more reverse stats of assorted intelligence neatly set in Futura Demibold caps. He places them with the tenderness of a pregnant gazelle on an easel in front of camera #2. At his command camera #1 focusses on a hunk of candelabra or other debris hanging around the set and quicker than you can say "Superimpose Two!" you're in business. Naturally no art director worth his ulcer will go anywhere near such people. For the sake of what little artistic judgment they have left they direct their creative efforts, as I do, to animated and semi-animated promotional films and (complete unit) stills for program promotion, where they have control over the result and are well outside the domain of these denizens of the control room. We have three such films in the show and twelve designs of the latter type which pose problems more akin to poster design than anything indigenous to television.

It is hoped that the success of these pieces will influence and elevate the level of titling in television and perhaps motion pictures as well in the long run. It will take time. It is as futile to try to sell a unified design concept in television titling as the industry is currently organized as it would be to sell Sears-Poebuck on white

for that
DIFFICULT
job

you want
FAST

and
RIGHT

Charles
OFFSET CO., INC.

37 WEST 3rd ST. NEW YORK 12, N.Y.
ORegon 3-0900

letters to the editor

(Continued)

space for their next catalog. So please, no more "TV Titling". Ever since it appeared that way I've been getting mash notes from Director-Producers.

Georg Olden, Director of Graphic Arts Dept., CBS-TV network

Sun Never Sets on JWT

In the May issue of Art Director & Studio News is an article about the extensive file of artists maintained by the J. Walter Thompson Company.

In WW2 I was with O.S.S. In my mail one day was a forwarded missive from J. W. T. requesting my latest address and phone number. I duly and solemnly filled it out as 58 A, Sadananda Rd., Kalighat, Calcutta. Telephone PK 2989. (Try and get anybody on a Calcutta telephone!)

Ridiculous as it might seem, that wasn't too preposterous, as the far flung empire of J. W. T. included that very city. I was tempted to look them up and solicit a little free-lance business and make myself some extra rupees.

Victor Beals, Art Directors Club of L. A.



Cover designer

Artist-designer William Metzger has an international reputation for distinctive letterheads, trademarks, packages, and direct-mail pieces. Born in Germany in 1893, he apprenticed to a lithographer at an early age. At 19 he started his design service. After more than twenty years work there he had clients all across the continent.

In 1939 he escaped from Nazi Germany and arrived, penniless, in New York where he has been working since. His work has been reviewed in Gebrauchs-Graphik and some of his letterheads are included in Number 8 of the Eastern Corporation's "Great Names-Great Designers-Great Papers" series.

Lettering

and design

BY MY OWN HAND

EMIL KLUMPP
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stats in full color

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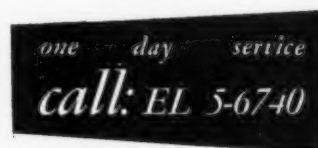
art work of any kind
color prints (carbro, dye transfers, etc.)
printed matter
color prints (carbro, dye transfers, etc.)
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samples

SIZES & PRICES

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associates:

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fashions...

Natural reproductions
perfect poses,
showing your styles
to perfection in
Color or Black and
White, with models or
without. PHOTOGRAPHY
that sells for you



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NEW YORK 19
PLAZA 7-5090

WHEN
IT'S...
Script
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CIRCLE 6-4468! } *james damico*

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MONEY-MAKING
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America's 12 Most Famous
Artists Show You How! Pre-
pare at home for high-
paying art jobs!



FAMOUS ARTISTS COURSE

Studio XX 41-G-3 Westport Conn.
Send brochure about my Art Career

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City, State _____

the case of

THE BURNED SAMPLES

report of the Joint Ethics Committee

Problem: Artist had left samples at agency for Art Director's consideration. Samples had been seen and given to secretary for return to artist. Secretary had left package on desk overnight. It was inadvertently carried out to incinerator by the porter. Artist claimed full sales value of drawings. Agency admitted responsibility for loss, but offered much lower payment. Artist filed suit for claims, then, becoming aware of the Joint Ethics Committee, asked JEC to consider the case. Since suit had been filed JEC was unable to help, but, being interested in the case, sent an observer to court.

Pro: Artist showed jury other sketches, said to be similar to those lost. As jury contained no one familiar with the art business, basic definitions of sketch, layout and other terms had to be made. Former representative was called in by the artist to attest to value of the drawings and the artist's earning capacity, emphasizing artist's having done work for high paying accounts.

Con: Art Director admitted loss of work but was unable to remember it well enough to know whether drawings in court were typical of samples. He testified that his accounts were not top money accounts and that the artist's claim exceeded what his agency would have paid had they bought and used the art.

Decision: Jury brought in an award of full payment to the artist.

Reason: The decision was based on an evaluation of art work which could not be produced. The judge, jury, and both lawyers in whose hands the evaluation rested were all people with no experience in the pricing of art work. The decision was therefore made on emotional grounds with little reference to the true values involved. Had the case been presented to an arbitration panel of experts in the field, a more accurate evaluation could have been reached.

business briefs

When it became clear this Spring that the present boom, longest and fattest in history, would finally run out by the end of 1953, business feared the worst.

Management worried about cut-backs in government spending, the braking effect of high interest rates on borrowing and spending, and the emergence of buyers markets.

Now, at mid-1953, there is a confident tone, stemming in part from high employment and strong savings and in part from fact that safeguards established by the New Deal are proving good, safeguards such as the FDIC, the cushioning unemployment insurance reserves, farm props, and reciprocal trade agreements.

What does all this mean to the AD and artist? It means they will continue to be members of an aggressive-progressive selling team.

The past decade has shown a definite trend toward stronger purchasing power by the large middle income group. Today more people have more money to spend, more time in which to spend it and in which to enjoy what their money buys. And, most significant to the ad art world, a developing sense of taste and visual appreciation.

Sum total is to keep ad volume high, to combine strong selling copy with good design. In previous business cycles the hard-sell phase called for sheer buckeye. Big, black type, shouting prices, buy-quick-while-the-supply-lasts approach.

Today's advertising is selling just as hard but using big, colorful desire-creating ads, packages, literature, displays.

This condition will surely hold the rest of the year. Sometime thereafter there will be a business slowdown but it is not expected to be great nor sudden. And then sales-effective advertising may have an even stronger role to play.

Extension of the Excess Profits Tax as this column was being put to press, was still being debated. Its retention or expiration will not have a major effect on advertising. Tide magazine points out that only about 12% of all companies will be affected by it, that their tax drop will be from an average of 63% to 52%, a relatively soft fall, and that very few of them were advertising just because of the 37c-dollar.

- tv spots
- slides
- presentations
- slide films
- color
- black and white

by specialists in the field of commercial motion pictures,
television spots and television shows...

Phone or write for our Brochure.

Our 23rd Year
Fletcher Smith Studios, Inc.
321 EAST 44TH ST., NEW YORK 17, N.Y.
TELEPHONE MURRAY HILL 5-6626

RETOUCHING
JUD REAMY
STUDIO
77 Park Avenue • New York 16 • N. Y.
MURRAY HILL 5-3386

ALL UNDER
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ARTOGRAPHY for a
complete Presentation Service
IDEAS • ILLUSTRATION • MECHANICALS
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TYPE • PRINTING • HOT PRESSING
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for that
tough roto
assembly...
Look
call...
Edstan
STUDIO
40 WEST 57 ST., PLAZA 7-1820

There's a
Type Face
for
Everybody



Heritage... The Lasting Type

Immediate acceptance and lasting appreciation are the rewards for a face that is blessed with both character and beauty. Such is unquestionably the lot of Heritage, ATF's delightful new semi-script which combines the feel of eighteenth century calligraphy with the utility of modern lettering. Being up-to-date and possessed of true artistic merit, Heritage well supplements some of the older scripts, especially for social printing, announcements, invitations. Available in sizes 14 pt. to 30 pt., all for only \$43.50; while 18 pt., for example, is \$9.65. There's a type face for everybody, and Heritage is for you!

a b c d e f g h i j k l m n o p q r s t u v w x y z f f f i f f f i f f f t t t t . \$ 1 2 3 4 5 6 7 8 9 0 ¢
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Q u

ATF

American Type Founders

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY • BRANCHES IN PRINCIPAL CITIES



NSAD plans active year With 12 of the 17 member clubs represented, the NSAD installed new officers at its annual meeting and initiated plans for an active year.

Shown above are Cecil Baumgarten, Secretary-Treasurer; William Miller, vice-president; Wallace W. Elton, president; Charles Gerhart, retiring president; and Arthur Lougee, vice-president.

Dan Smith of Chicago was made chairman of the Travelling Slide Show and plans to activate this material at once. This program will enable all clubs to see the complete shows of all the other clubs.

Mr. Baumgarten is making a comprehensive digest of a tape recording of the meeting and will send copies to officers of all clubs.

The Joint Ethics Committee is planning to publish and distribute a booklet explaining its objectives and methods of operation.

A national reciprocal placement service is also being considered.

The Speakers Committee, headed by Arthur Hawkins, is continuing its efforts to make speakers available to clubs and advertising organizations around the country.

The Educational Committee, led by Guy Fry, is continuing its work with art schools.

Two store magazines join casualty list

Today's Family, F. W. Woolworth distributed and published by Ideal Publishing Co., discontinued publication with the June issue.

Family Life, MacFadden Publications, distributed in variety stores, suspended with its June issue. Both magazines were started this year. Both magazines cited distribution problems, such as unserved dealer display racks, as major reasons for their short lives.

Guild prizes announced

The Artists Guild Exhibition, at the galleries of the Society of Illustrators, 1 East 63rd St., opened with a dinner and meeting Tuesday, May 19th. Dean Cornwell, N.A., speaker of the evening, stressed the need for more sincerity in contemporary illustration. The prize-winners were announced by the exhibition chairman, Sascha Maurer.

In the Charter Member Division the First Prize was awarded to George Brehn, Second to C. B. Falls and an award of Distinctive merit to George W. Gage.

First Prize in the Senior Member Division was awarded to Paul Suess, Second to Harold Marchant and the award of distinctive merit to W. F. Kluss.

In the Junior Member Division . . . First Prize was awarded to Clifford Crawford, Second to Martin N. Hechtan and the award of distinctive merit to Gearhe Logue.

The jury of awards were, Dean Cornwell, N.A., mural painter and illustrator; Edward Cerullo, art editor of *Today's Woman*; and Anton Kamp, art director at Benton & Bowles, Inc. Prizes were donated by M. Grumbacher.

TDC and ATA fete Beatrice Warde

Beatrice Warde, of the Monotype Corp. Ltd. of London wound up a whirlwind U. S. tour with a dinner in her honor at New York's Hotel Roosevelt. Evening was co-sponsored by the Type Directors Club and the Advertising Typographers Ass'n. Lanston-Monotype Co. supplied the cocktails.

In an informal talk Miss Warde commented on the present state of typography in this country. She described the pictorially minded man who makes printing illegible by slopping a large halftone atop the copy. She observed that such words as modernistic and contemporary have already become passe and said the current word describing typographic style is "mid-century." Such words are meaningless she said, "if you nail a style to a sheet in the calendar, don't complain if father time rips it off and throws it away." Such labelling of styles, Miss Warde said, is just intellectual nudism.

Her distaste for the sans serif types is based not only on their "horrible ubiquity" but on their illegibility. Supposedly legible, Miss Warde pointed out you often can't tell an "l" from an "i." She referred to them as block letters for blockheads- and simplicity for simpletons.



Impact advertising Ship'n Shore ad in May 18 Life is good example of impact advertising in an impact media. Hal Kurnit, AD at Mervin & Jesse Levine agency, had to get five blouses into one ad, tie-in with a fashion book campaign, get good name identification, get impact and avoid catalogishness. Ektachromes by photographer Henry Haberman.



New York ADs award engravers, typographers Award winning engravers and printers (based on work selected for the 32nd Annual Exhibition of the N. Y. AD club) are shown above: Front row—Roy W. Tillotson, past president of the club; Frederic Triggs, Triggs Color Printing Corp.; Edward E. Katz, Crafton Graphic Co.; Paul R. Lang, Ketterlinus Litho Mfg. Co.; Ted Beck, Beck Engraving Co.; Martin Seiler, Collier Photo Engraving Co.; Rear row—R. M. Dudley, Pacific Press; Gus Schale, Aetna Photo Engraving Co.; L. M. Rogers, Rogers Engraving Co.; Philip Ahrenhold, Conde Nast Engravers. Award winners not shown—Collins, Miller & Hutchings, Chicago; Premier Engraving Co.; Chicago; Chicago Rotoprint Co.; Colonial Photoengraving Corp., N. Y. Awards to typographers include Advertising Composition Inc.; Tri Arts Press; McCall Corp.; Progressive Typography Inc.; Ad Type Service Co., Los Angeles; Cunco Press, Philadelphia.

SOI fetes Schneider, Geissmann

Robert Geissmann, new Society of Illustrators president, and retiring head William H. Schneider were honored at recent SOI dinner. Rube Goldberg emceed the affair which featured as guests all but two of the living past presidents.

Pratt names Frohlich

L. W. Frohlich, president of L. W. Frohlich and Company, Inc., medical advertising agency, has been named to the advisory committee for 1953-54 of the advertising design department of Pratt Institute, it was announced by William Longyear, chairman of the department.

The function of the committee, composed of eight leading advertising men, is to meet regularly with the faculty and to offer counsel on the program.

Increasing student interest and opportunities in the pharmaceutical field were reported by Prof. Longyear.

"The many new publications of the pharmaceutical houses, with their high graphic art and printing standards, have had a strong influence on our curriculum during the past five years," Prof. Longyear said.



Loose-art liquor ad Bucking the trend in liquor advertising to photography and realistic art, Harry Rucker, AD at H. B. Humphrey, Alley & Richards, Inc. tried a simple watercolor technique. Says Mr. Rucker, "The client liked the effect very much as long as we kept the label and package legible." Artist, Dave Shaw.

POPULAR SCIENCE

MECHANICS • AUTOS • HOMEBUILDING



Long-run Day-Glo

The May issue of Popular Science magazine features a full color picture of an atomic blast. And it looks like an atomic blast. The red mushroom has color impact unlike anything seen on long-run magazine covers heretofore. Effect is due to use of one impression of Day-Glo ink plus the conventional four process colors.

Day-Glo inks were developed by Switzer Bros., Inc. of Cleveland. They get their added color intensity by converting light rays of different wave lengths to the wave length of the dominant color, rather than absorbing unwanted wave lengths as do customary colors.

Until recently these inks could only be used for silk screen printing, and then, when developed for other processes, were most feasible for shorter runs and slow production.

As developed by Interchemical Corp.'s Printing Ink Division and used by Popular Science they are now suited to long-run high-speed letterpress work. The Popular Science covers were printed in McCall's Dayton plant on 5-color Claybourn presses. The 1,000,000 covers ran at 5,500 impressions per hour, used conventional wet and dry spray. The Day-Glo red was underprinted with conventional red to retain impact after fading.

Before these covers were printed there were months of extensive testing to determine how much fading the inks would take, how printable they would be when put down solid. The Day-Glo color was run third down, was the last color in its area. There could be no backing up of sheets so the covers were printed sheetwise with the reverse side printed first.

In preparing the art and plates a special procedure was developed. The full

color painting was photo-engraved in the conventional manner for the areas outside the explosion. The blast area was left white. Then special line art was prepared for process yellow, process red, and Day-Glo red plates. The explosion was thus printed from three line plates, the Day-Glo running last.

The illustration was designed by Popular Science art editor Howard Jensen. The painting, by Ray Pioch, was based on a study of a color photograph supplied by the AEC. Herman Essel is Popular Science PM.

FC&B uses loose art to simplify register

In a series of newspaper four color ads for S&W Fine Foods, Foote, Cone & Belding, San Francisco, is using what they terms loose art. Illustrations are loose drawings of juice cans against a background of fresh fruits and vegetables, with outlines and colors so arranged that imperfect register due to overlapping will not be noticed in the ad.



Drastic cropping for drama

Philippe Halsman was asked last Fall by Marlboro Cigarettes (Philip Morris & Co. Ltd., Inc.) to help them create a set of photographic eye-catchers to advertise their quality product in a current newspaper ad series. The photo had to show a man or woman smoking a Marlboro. The client wanted something that would arrest attention. The pictures were required to stress a maximum of quality with a minimum of irrelevant data. To add drama and eye appeal to the final photograph the picture was to be narrow and vertical and was to run down the middle of the ad.

3D commercial film

Production of one of the nation's first complete "3-D" commercial motion pictures was announced by Fred A. Niles, Vice President in charge of Motion Picture—Television Division of Kling Studios, Chicago.

Niles disclosed that the Admiral Corporation of Chicago is using the Kling-created three-dimensional color sequence as an innovation to announce their new 1954 line of television models.



Design with letters Artist Peter Piening designed this mailing for Strathmore Paper Co. Front cover, shown here, has a black panel on the white stock. Overlapping letters spell out name Strathmore in alternating colors of red, blue, yellow, green.

SPPA show to feature new techniques

Exhibitors at the Screen Process Printing Association show will feature such new techniques and materials as presses, drying units, photographic equipment, pressure-sensitive adhesives, fluorescent colors. Joseph Grossman, of Masta Displays, is president of the International association and with Frank F. Stark, 1953 convention chairman, is planning the big show which will be held at the Hotel Statler, New York, November 1-4.

How science-fiction uses art to increase readership

New art forms and typography are springing up in science fiction. A leading user of these new design approaches is Galaxy Publications. Publisher Bob Guinn, AD W. I. Van der Poel and PM Joan De Mario will explain and demonstrate this at Creative Plus Forums, July 29. Forum is moderated by Carl Weiss, sponsored by Hampton Studios, Inc. At Freedom House, 20 W. 40th St., New York, 7:30. Admission free to professionals.

Full color 3D publication ad

What is believed to be the first 3 Dimensional publication advertisement in full color and using a pocket mirror device appeared Friday June 12th in a special four color insert in Retailing Daily. This advertisement was developed for United States Rubber Company's Elastic U. S. Naugahyde Vinyl Upholstery and was prepared by Fletcher D. Richards, Inc., agency for United States Rubber.

This advertisement is the opening gun for a complete merchandising program to further exploit the popular textured finishes recently introduced in the Elastic U. S. Naugahyde line. The 3 Dimensional device is a "natural" to illustrate the texture story.

To carry through the 3 Dimensional texture theme a special 3 Dimensional display using a dual mirror device will be set up in the showrooms of furniture manufacturers featuring Elastic U. S. Naugahyde. To cover furniture manufacturers, buyers, architects, builders, institutions and hotels, a special mailing has been prepared which includes a reprint of the Retailing Daily insert with a pocket mirror and packaged in a Naugahyde desk letter folder.

In order to prepare this ad to break before the Chicago market, special photographic equipment developed by photographer Murray Dietz was flown to Chicago to take the picture in a showroom in the Merchandise Mart. The ad was prepared by art director Bernard Eckstein, working with copy writer Joseph Hughes, and Robert Evans, contact on the account.

Moore Institute students win European Fellowships

European Fellowships and Graduate Scholarships are awarded annually to outstanding students at the Moore Institute of Art, Science and Industry of Philadelphia.

The recipients are determined by jury. This year's jury consisted of Mr. Andrew Wyeth, noted Painter, Mr. Lyle Justis, free lance Illustrator, Mr. Charles Allen, free lance Advertising Artist, Miss Margaret Fassitt, Textile Designer, Miss Mary E. Mullen, Rosenau Brothers, Inc., and Mr. Berthold Strauss, President of Moss Rose Manufacturing Co.

The major awards presented were:

P. A. B. Widener European Fellowship — A \$1,200 traveling fellowship for achievement in Textile Design: Kathryn Kuhn of Philadelphia

John Frederick Lewis Memorial European Fellowship — A \$1,200 traveling fellowship for achievement in Painting or Illustration: Charlotte Hoogstrate of Morrisville, Pa.



UN set wins medal for Richard Beattie The George Washington Honor Medal has been awarded to Richard Beattie by the Freedom Foundation for the photograph "Working To Secure The Peace". Taken for an Anaconda Copper Co. advertisement last year, Photographer Dick Beattie had to take a picture that was banned by the UN. Result: he turned his studio into a Hollywood style operation, built his own UN set with a full cast. Photo, above, was the result. UN did permit Kenyon & Eckhardt's Bud Hill to study the conference rooms and supplied him with photos that served as guides for set building.

N. Y. sales tax extension is down but not out

Business and civic groups in New York City have won the first round of their fight against an extension of the 3% sales tax to a wide variety of services, including advertising. Business groups feared the tax would tend to drive buyers out of town. Business interests cannot regard this as final victory. The next time the city needs more money it will be talking about such a tax again. It will require constant vigilance by business groups to prevent them from being saddled with it.

Graphic arts films

Three new films on printing and typesetting have made their debut. "Cut It Out" is a silk screen film showing the hows and whys of stencil film. Sound, full color. Available from Mr. Joseph Ulano, Ulano Products, 610 Dean Street, Brooklyn.

"A New Era in Printing," just released by Intertype Corp., Brooklyn, is 35mm, sound, color. Shows how the Fotosetter works, how it is used.

"How Family Circle Puts Copy on Copper" is a half-hour sound slide film on gravure printing from art to finished magazine, Jan Mayer, Family Circle, 25 W. 45, New York 19.



Gracious living is pitch of current Paul Jones series in magazines. Props, leisurely copy, chipped type contribute to the overall feeling of the ad. More direct, sharper-selling is used in other media. AD, Jack M. Anthony, Young & Rubicam. Photographer, Leslie Gill.

CFAC picks best ads created in Chicago

Fifty-six awards were presented at the Second Annual Chicago Advertising Affiliates dinner, held in the Terrace Casino of the Morrison Hotel, Thursday evening.

These represent the best advertising created and produced in Chicago in the 12 months ending March 31, 1953, in nine major classifications of advertising. These winners were selected from the more than 700 entries in the 11th Annual Advertising Awards Contest sponsored by the Chicago Federated Advertising Club.

NAD
SAD



Philadelphia elects Low

Ira Low, Store Art Director of Lit Brothers, Philadelphia department store, and a member of the National Society of Art Directors, has just been elected President of the Art Directors Club of Philadelphia. Mr. Low succeeds Vincent Benedict of Gray & Rogers advertising agency.

The other officers elected at the annual meeting are as follows: Edward Cullen, of Arrow Displays, Vice President; Carl Eichman, of General Outdoor Advertising Co., Treasurer; W. Fred Clark, of Gray & Rogers, Secretary; and Vincent Benedict of Gray and Rogers, Director of Publicity.

Mr. Low has received many awards and honors from national organizations in the field of art and advertising. He has been Art Director of Lit Brothers for more than six years. His home is in Broomall, Pa.

32nd Annual to include "Artists Available" listing

A feature of the forthcoming 32nd New York Art Directors Annual will be a section listing artists names, addresses, phones, kind of work. A five-line listing costs \$15.00. For details, Russ Neale, 101 Fifth Ave., New York 3. Or phone ORegon 5-3000.

Minneapolis names Don Allen

Don Allen, AD at Vance Pidgeon and Associates was elected president of the Minneapolis AD club. First vp is Ernie Turner, Campbell-Mithun; 2nd vp, Al Hiniker, Art Director's Service; Treas., Richard Heyne, Minnesota Mining & Mfg.; Sec'y. is Ed Ryan, Campbell-Mithun.



Rochester Elects

Richard A. Williamson, of Williamson Associates, retiring club president, turns over gavel and congratulates Dean H. Reynolds, Eastman Kodak Company Packaging Division, new president. Vice President is Erwin Porter, Vice President and AD of Rogers and Porter Advertising Agency; Secretary, Walter Shaw, senior AD for Case-Hoyt Corporation; re-elected Treasurer, Richard Rylands, assistant AD of Charles L. Rumrill Advertising Agency. Leonard Rosenberg, partner and photographer of Loulen Studios, was elected associate representative to the board.

In cooperation with the Art School of the Rochester Institute of Technology, Dean Reynolds, chairman of the 1953 Educational Program, sponsored by the Rochester Art Directors Club, presented awards for the best three completed projects. First award went to Mr. Becker Arpeg, second award to Mr. Edward Rosenberg, and third award to Miss Dorothy Bensch. Mr. Emil Klump, free lance designer of New York City, was guest speaker.



Clark Robinson heads Cleveland's fifth show

Clark L. Robinson, AD at Fuller & Smith & Ross, Inc., will head up the Fifth Annual Exhibition of Advertising Art to be held by the Art Directors Club of Cleveland in the Fall.

chapter clips

Atlanta: May meeting featured forum on "Factors Affecting This Art Business."

Boston: Getting set for the summer, Boston ADs had a Hoe-Down, hill-billy entertainment, fish fry and all. Party was on Nason Studios.

Chicago: Jim Sherman of McCann-Erickson will be chairman of the 21st Annual Exhibition . . . at recent meeting ADs viewed collection of experimental slides made by Berko.

Detroit: New members are Dale L. Brubaker, Fred M. Randall Co.; William N. Srigley, The Burkhardt Co.; Glenn M. Smith, MacManus, John & Adams . . . first annual golf party held June 27.

Minneapolis: Winners in "gag" picture contest were George Rumsey, Roger Bradfield, Don Allen, Charles Ernst, Ernie Turner, Bob Connolly.

New York: At recent 32nd Awards Luncheon, Al Dorne spoke on the integrity of an artist. Said Al, "I'm so virtuous I won't paint my two beautiful grandchildren because they can't afford my prices". . . That keepsake about Al was designed and printed by Mahlon Cline at his private printshop, The Iron Rock Press . . . Big party, known as Moulin Roy, thrown for retiring club president Roy Tillotson to honor a wonderful guy. Roy was also presented a Roy Tillotson book with each of his friends doing a special page.

Cincinnati's

(a)



second

(c)

HOW DO YOU VOTE?

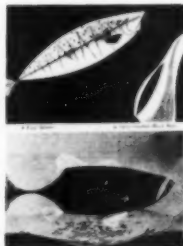


Every day will be election day when Salisbury's new Kruger Food Department first opens. For each time you purchase an item from our shelves, we count that as a "vote" for one of your favorite brands. And taking the count of you and all your neighbors, we learn what brands you most prefer. Then we'll make it our business to see that Salisbury's new Kruger Store is well stocked with those items. From 70 years experience, we know that we can offer you the most satisfying, the most complete variety of fine foods when each is "elected" by popular demand.



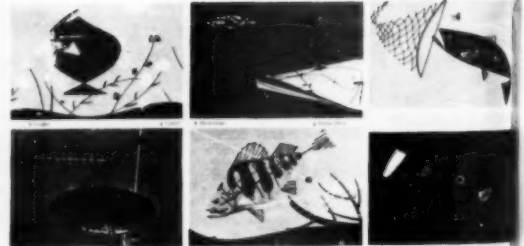
Kruger comes to Salisbury to help you LIVE BETTER FOR LESS!

(d)



Eight Familiar Fish

A
The following are the names of the eight fish that are most popular in the Kruger Food Department at Salisbury. They are: 1. Snapper, 2. Trout, 3. Salmon, 4. Catfish, 5. Bass, 6. Mackerel, 7. Haddock, 8. Tuna. These fish are available in the Kruger Food Department at Salisbury.



(e)

FORD TIMES



October 1952

(b)



- (a) *B & W Situation Drawing* / Artist: Charles Harper / Client: Better Housing League.
- (b) *Booklets* / Artist: Jack Schmidt / AD: Edgar Steinau / Agency: S. C. Baer Co. / Client: Lodge & Shipley.
- (c) *Small Ads* / Artist: Harold Fisher / AD: H. Von Hedemann / Client: The Kroger Co.
- (d) *Color Situation Drawing, Editorial* / Artist: Charles Harper / AD: Arthur Lougee / Publication: Ford Times.
- (e) *Art for Magazine and House Organ Covers* / Artist: Charles Harper / AD: Arthur Lougee / Publication: Ford Times.
- (f) *Company Magazine* / Artist and AD: J. A. Sieber / Advertiser: Cinti. Milling Mach. Co.

annual

(f)



Christmas 1952

Keynoter at the Art Directors Club of Cincinnati second annual show was William Golden, CBS Creative Director. His speech, "Why Art Directors Shouldn't Make Speeches."

Club president Allan Wyman presented awards to winners in each of 33 classifications. Slides were shown of the award winning entry at the time of the presentation.

(g)



(h)



Awards jury included Bradbury Thompson, *Mademoiselle* Magazine AD; Herbert Bielefeld, President of Bielefeld Studios, Chicago, and Frederick Boulton, AD, J. Walter Thompson Company, Chicago. Exhibition committee was headed by Robert H. Clawson, general chairman, and Charles T. Gerhart, Tom Martin, Elmer Koenig, Jack Kohlman, Henry Wilder, and William Sanning.

All work shown here won awards.

(i)



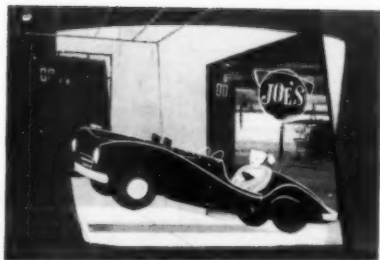
Pure Silk

- (g) *Direct Mail* / Artist: Harold Bachemin / AD: Gustave Sigriz / Agency: Stockton-West-Burkhart / Client: The Mosler Safe Co.
- (h) *Two or More Colors* / Artist: Louis Kabrin / AD: Thomas Austing / Agency: Stockton-West-Burkhart / Client: The U. S. Shoe Corp.
- (i) *B & W Fashion Drawing* / Artist: Wynne Lynch / AD: Marguerite Broaddus / Client: Mabley & Carew Co.

case history: TV spot commercial



Marlowe Hartung



Problem: To tell the public about oil additives, Bardahl in particular. **Background:** Many key people teamed up to produce this animated spot. The idea was born in a late-night conference between Bardahl AM, John Haydon; Wallace Mackay Co. TV director, Gerald Hoeck; Mackay executive AD, Marlowe Hartung. The first storyboard roughs were polished up by ADs Wellington Groves and Lloyd Pierce. Storyboards and character sketches were complete enough to enable Hollywood producer Ray Patin to go into immediate production. Patin was responsible for many refinements, especially the backgrounds. Music by Bill Bates was the Dvorak Cello Concerto.

Solution: A whodunit theme was decided on to explain product's use. Spot has three variations each of which follows crime, culprit and solution pattern. Spot divides into trouble, cure and product illustration.

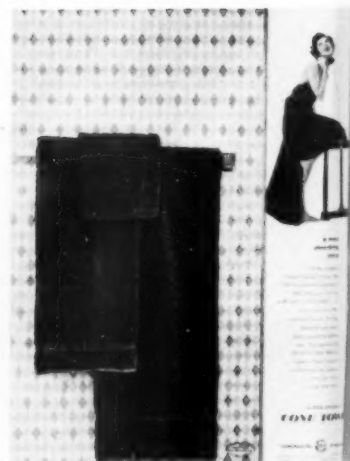
Action is about as follows: A blonde in a fancy convertible (in variations it might be a man about town, or a caspar milquetoast) is towed into a service station. Attendant sends for Bardahl, a Dick Tracy type of character who produces cans of Bardahl from special shoulder holster. Car roars to life again.

Results: Measurable selling effectiveness in 50 markets coast to coast and a medal at the New York Art Directors Club show.



case history

Old ad, emphasizing towel texture and employing scientific-type illustrations (test tubes, magnifying glass, etc.) is at far upper right. Other illustrations show glamour approach ads evolved by designer Arthur Hawkins.



Problem: To redesign advertising for Cone Towels to show the maximum of towel texture, at the same time suggesting that it is smart to use them.

Background: Cone Towel advertising had been dedicated to the absorption angle, using illustrations of test tubes, magnifying glasses, sponges, etc. . . . to make the point.

The agency (Robert Winternitz Advertising) felt that the time had come to switch to a glamour approach. Consulting AD Arthur Hawkins was called in.

Solution: The campaign evolved by Hawkins features large photo close-ups of the towels, a touch of sex, a generous helping of white space to set off the colorful softness of the product, little copy.

Hawkins' dual problem was to dramatize texture and at the same time depict the towel in use in an appealing manner. In some instances it was possible to get use and texture in the same photo. In others, separate shots were made so as to get the maximum in both smartness and texture. The two photos, both against white background, were then superimposed, the type matter added and the ad was complete. This technique affords flexibility and change of pace, avoids monotony, yet assures visual unity of the campaign.

Copy retains tie-in with former advertising by emphasizing the "SUPER-SPONGY" feature.

The basic ideas of the ad are visual and start with Hawkins and the Winternitz creative staff. Copy is written around the picture.

Photographer for the whole series is Pulcer. Mother and baby pix shows Mrs. Pulcer and two-months old daughter.

The stall shower (no fake stuff) was discovered at the Waldorf after a city-wide search for one affording the focal length and lighting facilities necessary.



CIBA

upgrades design and sales



AD James Fogelman

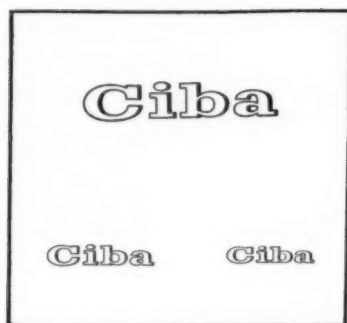


Background: Ciba Pharmaceutical Products, Inc., prior to mid-1951 had managed their advertising program in a manner which Mr. Paul W. Roder, the company's advertising manager, recognized as inadequate. He set out to reorganize his department.

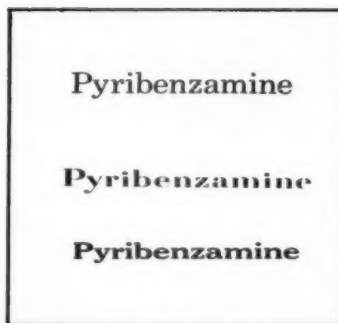
The new movement, of which Art Director James Fogelman became a part, was designed to establish a single base of operation wherein all the scattered creative efforts could be centralized and governed with greater effectiveness and efficiency. It meant the laying of a foundation for the structure that was to follow. A large staff of new personnel was hired, copywriters, proof readers, production personnel, etc. The organization and blending of this force of creativeness into an effective graphic presentation for the Ciba advertising and promotional material with the function of influencing favorable medical opinion, was the task that befell Mr. Fogelman as art director. Prime of all this task was the establishment of "thought direction" pertaining to all things affecting the face and appearance of the Ciba organization.

Problem: The problems facing the new art director at Ciba were (1) Divided authority (2) Lack of family relationship within and between products (3) Lack of identity to Ciba material (4)

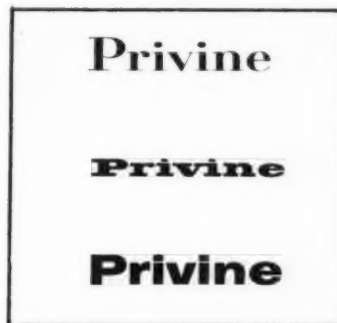
CIBA's promotional material and packages are alive with imaginative use of art and design, excite attention, readership, and sales.



1



2



3

Mediocrity of design standards (5) The unestablished function of the position of art director within the organization.

Solution: Mr. Fogleman's first step toward effecting a solution of the problems at hand was the standardization of basic design elements. These elements consisted of a company logotype, in a sense a trademark; a family of type faces for product name display: a range of type faces with which he would work. These elements were considered simultaneously because in his opinion they obviously function organically.

The conception of a new logotype was based on an elimination of the lengthy product name of "Ciba Pharmaceutical Products Incorporated." Mr. Fogleman believed it only necessary to say "CIBA" and nothing more. Illustration No. 1 shows the logo which can be used freely in all environments, serving all the needs of advertising effectiveness, and yet retaining all the dignity and quality of the product and message.

Product names, he felt, should not be dogmatically specified in one type face which would be expected to function in every case. Illustration No. 2 shows the faces first employed. Flexibility, Fogleman contended, was necessary in order to design properly. Three faces were adopted for all product names. Illustration No. 3.

Being an art director in an organization that had never before employed an individual in such a capacity was proving to be his most difficult problem. It could be said there was virtually no one who knew the exact role of an art director . . . his background . . . his purpose . . . his meaning. This situation had both advantages and disadvantages. It literally meant that the assignment lacked marked boundaries and the responsibility for the definition of these boundaries largely fell upon the person filling the assignment. Mr. Fogleman has had to consistently keep at the problem, because from this point stemmed the majority of his problems.

In the attempt to overcome this obstacle he had to devote much time to an educational program within the organization, to keep people aware of value of design and to help them understand the intricacies of it. To make them want good design . . . to help them realize the need for good design. He has attempted to expose the people of Ciba to fundamentals of design, to try to rid them of old misunderstandings and prejudices, and to open their minds to new thinking. This effort is far from accomplished, but he feels that some headway has been made because the work that he is allowed to produce at this date differs considerably to that of one year ago.

The first year of his association with

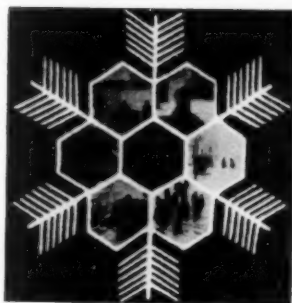
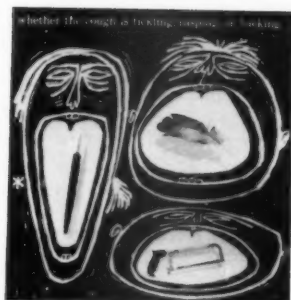
Ciba was one in which he felt he should "flow with the tide" a bit, taking advantage of every opportunity for advancing the general concept. By the summer of 1952, groundwork had been laid, individuals were beginning to use the language of design in discussions, and every now and then he would experience that pleasurable moment of having someone say back to him something he had said months before.

He started his major move by initiating a presentation of the "Format" for 1953, that would deal with every form of direct mail promotion. The decision to use a square format for all mailing units was finally arrived at, after a time, as a means for establishing overall physical identity and continuity.

Part of Fogleman's pitch for format standardization was based on economy. In his presentation to the company he said, "Of the basic direct mail program, I feel the self-mailed folder and the envelope mailed folder are the primary formats with the remaining as follow-up and reminder pieces. Therefore, it should be planned that the artwork purchased for use primarily in the folders would then be projected into the follow-up and reminder pieces. By doing this the budgets planned for the secondary pieces could be used advantageously by sharing in the cost of finer art work for the campaign as



20



a whole. A campaign will benefit by this planning not only in elevating the quality of each piece, but by more effectively carrying through the desired continuity of thought.

"The production phase could be greatly effected by using standardization as a means for planning 'gang-runs' between several products over the year. The *savings* of gang-runs are *impressive* . . . and can be achieved through coordinated effort and planning. This money could well be put into the development of *finer quality programs*."

AD Fogleman, born in Indianapolis, Indiana July 4, 1919 near which he lived until 1942. Prior to world-war II he studied engineering and worked as an industrial designer in the aircraft field. After his release from active duty with the AAF in 1945, he changed his direction completely from engineering to the Graphic Arts. Mr. Fogleman graduated from Yale University in 1948 after having majored in the Fine Arts. His professional experience has been equally divided, up to this time, between the engineering and pharmaceutical fields.

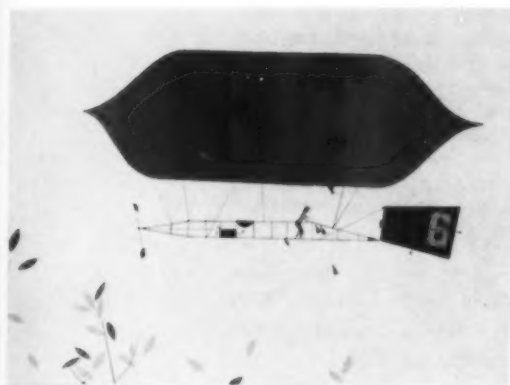
Result: See for yourself—on these pages, the kind of literature now being prepared by CIBA—and compare it with that used in 1951 and 1952.

upcoming artist





In 1949 Charles Harper started his commercial career with Schaten Studio in Cincinnati. He quickly learned that the realistic, happy American housewife-type of illustration, which he had intended to do, was not for him. His inclination was to design everything he drew. This and his growing concern in layout, typography and all design problems helped him evolve his present technique, shown here.

Harper was born in 1922 in Frenchtown, West Virginia, educated in W. Va. schools including one year at W. Virginia Wesleyan College. He migrated to Cincinnati in 1940 to attend the Art Academy. Two years later he was in the army, with the 104th Infantry Division in Europe. He returned, studied at the Art Students League in New York and put in another year at the Art Academy. A traveling scholarship enabled Harper to combine a painting trip across the United States with a honeymoon.



How to get what you want

(WHEN YOU'RE MARKING PROOFS, THAT IS)

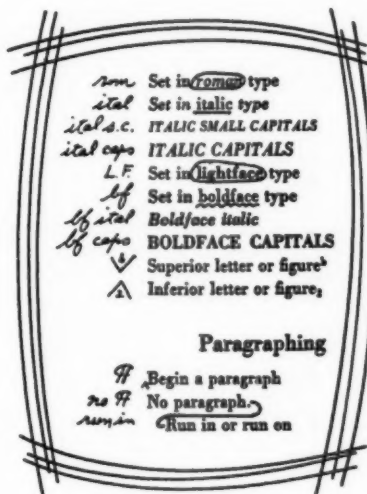
There's no mistaking what  or  means. These and other familiar symbols are important shorthand directions that everyone understands and responds to.

There are standard symbols, too, readily recognized by printers and typographers, that indicate exactly what changes or corrections the customer wants made in proofs. Using these professionally accepted marks can save time, tempers and money, and enable you to get exactly what you want from your printer on the first correction. But there are so many, it's difficult to keep them all in mind unless you're using all of them constantly. And most of us don't have occasion to do that.



The Compleat "Blue Pencil"

We have a little four-page folder called "Roundup of Editors' and Proofreaders' Marks" that will be a great help to anyone who buys printing or typography. It's just about the most complete concise summary of its kind we've ever seen. You can keep it handy in your desk, ready for use whenever you have to mark proofs. All the marks commonly used by printers and typographers are included: marks for errors in type size or face, for paragraphing, spacing,



punctuation, insertion and deletion, diacritical marks, signs and symbols.

"The Roundup" will help you get the most for your printing and typography dollar—whether you buy a daily menu or hundreds of thousands of dollars worth of printing annually. With its aid you'll get exactly what you want when corrections are made and your finished job will look the way you want it to.

Good Jobs Start With Linotype

To assure a first-class job from the start, specify Linotype composition. From the hundreds of expertly designed Linotype faces available, you

can pick the one that captures the exact mood you want . . . the one that gives the legibility you need in even the smallest sizes . . . the one that reproduces clean and sharp by whatever printing process you choose. And you get the economy and ease of correction that is part and parcel of every Linotype job.

Get Your Own Copy

We'll be glad to send you your own handy desk copy of "Roundup of Editors' and Proofreaders' Marks." Just fill in the coupon below and pin it to your letterhead. Mergenthaler Linotype Company, 29 Ryerson St., Brooklyn 5, New York.

P.S. This ad is set in Linotype Corona and Spartan type faces. We believe that this 5 point Corona has excellent color and legibility, making it an ideal advertising text face.



(Just pin this to)
(your letterhead!)

Dept. PM 11
Mergenthaler Linotype Company
29 Ryerson Street, Brooklyn 5, New York

Name Title

Company

Address

... ask to see my PORTFOLIO



I'm all ready to go to work to help you with your Christmas advertising and selling... for posters, displays, brochures, catalogs, folders, etc. To see a real collection of Santa art (black/white and full color) mail coupon or phone MURRAY HILL 9-7953 now.

LEWIS ASSOCIATES

148½ EAST 40 STREET
NEW YORK CITY

Please have your representative telephone me for an appointment.

NAME _____

COMPANY _____

ADDRESS _____

art and design are just a part of the AD's job

FRANK GERSHAW, HABERSHAW STUDIOS

Art Directors know, through their daily experience, the great and varied contacts they must have, the wide range of matters over which they must exercise taste and judgment. But other folks in the agency or ad department or studio, and sometimes the AD himself, think of the AD as just a layout man and forget the scope of the job, the variety of detail, the countless matters on which the AD must exercise judgment unerringly to assure full success of the ad.

Recent series of Lincoln car advertisements, appearing in Life illustrate that in the conception and production of such an elaborate ad more tracks passed through the AD's office than most ad people realize.

The Lincoln ad was to be a symbolic photograph in which the utility and design of the car was to be related to Modern Living. Eventually the ad showed several cars against a background of a modern living room, a new-type functional kitchen unit and a storage wall unit—with models, appropriately dressed in each section.

Let us here attempt in key words and thoughts to follow the development of the ad:

What is possible in a photograph?

Fashion background of the AD.

Interior decorating background.

Layout — Originals sent to outside agency layout artist.

Call in photographer.

Dress-furniture-Architecture.

Assign Interior Decorator.

Movie studio needed because of vastness of set (85' x 200').

Selection of furniture and clothes—get well-known designers in each field.

Kitchen unit—push-button developments sought out. Storage wall.

Casting of models by agency.

Production problems: Ektachrome or carbonyl?

Engravers conferences with color man

Delay of ad, as originally set up to re design kitchen unit and storage wall—Interior decorator's original set-up not satisfactory.

Handling of expense of the job. How much money? Where to spend it?

Car colors. Red theme. Special car and upholstery color from manufacturer.

Contact with agency writers on the account. Discussions of media.

Time elapsed from original layout to final engraver's proof—about two and one half months. Art Director on this job was Gerald Link of Kenyon & Eckhardt.

dye transfer color prints

Professional quality at sensible prices from merchandise, transparencies, art work. Rush orders, small and large quantities made in our own laboratories. Complete color, black and white services.

corona color studios
37 West 47th St., N. Y. 37
Plaza 7-1661

CONSIDER

Hab Studio
ART DIRECTION

THRU THE MECHANICAL

156 E. 42 ST. MU 4-5920



JOSEPH MAYER CO., Inc.

artist's materials... sign painter and displaymen supplies... silk screen materials. Agents for The International Cutawl - Balopticon.

5-9 UNION SQ. • N. Y. 3 • AL 5-7644

trade talk

ART DIRECTION BALTIMORE:

AD Lewis Wagga-
man from D'Arcy Advertising to VanSant,
Dugdale & Co. . . . CHICAGO: Robert
L. Skinder to Needham, Louis & Brorby,
from Leo Burnett Co. . . . DETROIT: Ross
Roy Inc. has added AD Per O. Hogstad
to its staff . . . KANSAS CITY: Tom
Korchak from Carter Advertising to Malap
Advertising . . . MILWAUKEE: Spenser
W. Franc, former Naxon Agency (Chica-
go) AD, to Klau-Van-Pietersom-Dunlap
. . . MONTREAL: Allan Magee now crea-
tive director for J. J. Gibbons, Ltd. . . .
NEW YORK: William Baldwin from HOBM
to Kenyon & Eckhardt . . . Douglas B.
Leigh Jr. from Campbell-Ewald to Mac-
manus, John & Adams . . . C. H. Biscardi,
formerly with Cunningham & Walsh, to
Doyle Dane Bernbach . . . Ethel Jones
now AD for Sidney Lewis & Associates
. . . Charles Plume to assistant AD at
Doherty, Clifford, Steers & Shenfield . . .
George R. Buchanan from Gunn-Mears
Advertising to art dept., Kiesewetter,
Baker, Hagedorn & Smith . . . Robert E.
Helling to AD, General Electric Co. small
appliance division . . . William Jacobson
to creative staff of M. Steinthal & Co. . . .
Ralph Will to Green-Brodie as creative
director . . . Stanley Bernstein from Grey
Advertising to AD, Nathan Fein Adver-
tising . . . Philip W. Ellard is at Dell
Advertising . . . Lawrence Kamisher to
AD from assistant at Huber Hoge & Sons
. . . Huber Hoge named Miss Frances
Osborne Art Secretary . . . Budd Hem-
mick is at William Esty . . . W. Freeland
Dalsell from General Electric Co. in
Bridgeport to Swanson, Dalsell, Inc., at
260 Madison Ave. . . . PHILADELPHIA:
Richard H. Krecker from Al Paul Lefton
Co. to John Faulkner Arndt & Co. as
associate AD . . . PITTSBURGH: Warren
K. Perryman to AD, Ketchum, MacLeod
& Grove . . .

ART & DESIGN CHICAGO: Dick Lewis
Studio now repre-
senting Chuck Peters and Bill Arnold and
have added Pete Petros to their staff
. . . additions to Stevens-Gross staff in-
clude Cort Parkhouse, Fred Stone, sales
rep Fred Mackey . . . Grace Brennan,
secretary to R. J. Scott, president of
Schwimmer Scott, won an award for a
self portrait painted on reverse side of
an abstract study of a cat. The cat had

\$1,000

IN CASH PRIZES

NATION-WIDE ART COMPETITION

Artists and photographers, amateurs and profes-
sionals can enter this national competition by
submitting one or more designs for a permanent seal
to be used by the National Anti-Vivisection Society.
The prizes:

\$500 — 1st Award
\$150 — 2nd Award
\$100 — 3rd Award
\$ 50 — 4th Award
\$ 25 — 5th to 12th Awards

CONTEST CLOSES: NOVEMBER 1, 1953

You need not be a member of the Society to compete
for the Award. Information on the movement is yours
for the asking. No obligation, of course.

Write today for complete details.

THE NATIONAL ANTI-VIVISECTION SOCIETY

37 S. Wabash Ave., Chicago 3, Ill.

DICK CHENAULT, INC.

a complete art service

17 east 43rd street

new york 17, n. y.

PLAZA 1-0095.6

MITCHELL MARCONE
STACY C. MATHAS

representing

HANK CLINTON
JOHN HAMMER
CHARLES HAWES
VICTOR KALIN
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ART SEIDEN
NED SEIDLER

CUSTOM EKTACHROME PROCESSING • 24 hour service

Speed safely gained up to 1½
stops without color shift —
no filtering required

DUPLICATE TRANSPARENCIES
DYE TRANSFERS
ART WORK COPIED
Send for Price List
or representative will call

JACK WARD

694 Third Ave., New York 17

Color Service

Murray Hill 7-1396

Top Notch Stuff



**Gilchrist,
Oster
& Co**
307 CURTIS BLDG
DETROIT 2, MICH.

trade talk

been entered in the contest . . . **Kling Studios** filmed, for TV, the Hormel All-Girl Revue, employing multiple-camera technique to film 75 tunes in 3 days . . .

Victor Borge will star in "The Crosley Concerto" created by Kling for Crosley Division of Avco . . . **DETROIT: Joe Palooka** and **L'il Abner** are still at it. At recent cartoonists banquet **Ham Fisher** exhibited enlarged photostats of **L'il Abner** cartoons commenting that it was ironic that he could not show the material to a mixed audience but that it runs in the newspapers . . . **MORRISTOWN, N. J.: Joseph Low** recently held an exhibit at the Corning Museum of Glass, Corning, N. Y. . . . **NEW YORK: Sam Ardell**, Techni-Process Lettering, in first move in six years, has tripled space, doubled staff, added new equipment . . .

Jerome Henry Roth, former AD at Bobley Co. and instructor at CCNY Midtown Center has organized a consulting AD and sales promotion service at the Hotel Plaza, 5th Ave. & 59th Street . . .

Rose and Nick Calabrese, free-lance artists, off on a five month tour of Europe . . . artist **Paul Levy** to staff of Klores & Carter . . . **Larisch Studios** to 101 W. 55th St. . . . **Wm. Melish Harris Associates**, display, design and p-o-p material to 25 Vanderbilt Ave. . . . **Robert E. Van**

Rosen, carton design engineer, from Robert Gair Co. to his own consulting service at 34 W. 58th St. . . . **Harry Enfield** to sales and promotion mgr. Penthouse Studios . . . **Martin D. Ober-**

stein, calligrapher and designer, free-lancing at 420 Madison Ave. . . . Illustrator and designer **Bob Velde** from Fairfield, Conn., to Eastport, Long Island, N. Y. . . . artist and studio owner **Arthur Sudler** held an exhibition of his recent paintings at Ferargil Galleries . . .

Lippincott & Margulies is developing new product ideas and restyling present line: for Royal Lace Paper Works . . . **Presentation Designers**, specializing in sale presentations, opened at 101 W. 5th St. Headed by **Kurt Larisch** and **Nat Buka** . . .

F. A. Russo is distributing to news stands, luncheonettes, bars and offices baseball scoresheets . . . **Art School of Pratt Institute** is distributing a two-color booklet telling all about its department of advertising design . . . 43 corporations have become members of the **Museum of Modern Art** under a recently established plan which provides special privileges for firm and employees . . . **Rus-**

DESIGN
ILLUSTRATION
CARTOONS
LETTERING
MECHANICALS
DECORATIVE
PHOTOGRAPHY

KELLY OEHSLI

"All Buttoned up"
by
BERMAN STUDIOS
19 WEST 45 ST., NEW YORK
VA 6-6260

sell F. Rypsam is new president of the Salmagundi Club . . . Anjac Products from 79 Park Place to 38-50 Review Avenue, Long Island City 1 and have announced new textures in their Multimedia Art board and a new super white Anjac bristol . . . PHILADELPHIA: Jos. E. Podgor's new store is at 618 Market St. . . . SAN ANTONIO: Cartoonist Charles Plumb has created new comic strips to be sponsored by local advertisers . . . ST. LOUIS: First prize for art in Erma Proetz competition to Mrs. Helen Schaumberg, Stix, Baer & Fuller. . . . Stan Biernacki, Vic Dowd, Ruddy Nappi, Durwood Guy and John Teppich have joined the illustration group of Penthouse Studios. Robert Barbour has rejoined the sales staff of Penthouse Studios.

TELEVISION Edgar C. Kahn in TV dept. at Kudner Agency to produce-direct "Martin Kane, Private Eye" . . . Thomas B. Boggs from Transfilm Inc. to own offices as consultant on commercial and TV films, at 595 Madison Ave., NYC . . . TV Art Productions has opened at 119 N. 7th St., St. Louis. Specializes in production of TV slides. . . . Frank P. Dunn to Fletcher Smith Studios, N. Y. . . . J. H. Lenauer now director-producer at Screen-Gems Inc.

AGENCIES CHICAGO: Bentley & Co. to 228 N. La Salle St. . . Sales-Aide Service to 326 W. Madison . . . William Futterman to 737 N. Michigan Ave. . . . Burlingame-Grossman to 207 S. Wabash . . . Saunders, Shrout & Associates to 333 N. Michigan . . . CLEVELAND: Oswald & Fingulin is new name for Charles Oswald Advertising . . . DALLAS: Addington-Krutilek opened at 3722 Bowser Ave. . . . HUNTINGTON PARK, CAL: Dalbert Gard & Associates, specializing in industrial promotion, at 3173 E. Gage Ave. . . . KANSAS CITY: Malap Advertising at 1012 Baltimore Ave. . . . Campbell-Ewald opened branch at 4010 Washington St. . . . LOS ANGELES: Nelson Advertising Service to 3305 Wilshire Blvd. . . . Brooke, Smith, French & Dorrance has opened an L.A. office . . . NAPA, CAL: Dawson Advertising opened at 1150 Evans Ave. . . . NEW YORK: Altman-Stoller Advertising to 254 W. 54 . . . Walter Wiley to 29 Pearl St. . . . Harold Siesel Co. to 216 E. 49 . . . Shohet-Meyer Advertising, in Yonkers, is new name for Robert I. Shohet . . . PLAINFIELD, N. J.: Newcomb-

TALENS & SON, INC.



UNION, N. J.



in new york,

nantucket,

chicago or

sheboygan

(L.A. or LAGUNA)

THOSE WHO KNOW, USE

Rembrandt

artists' water colors

OVER 70 SHADES • WRITE FOR LITERATURE

Advertising Art

KEYSTONE

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CHICAGO • RANDOLPH 5-8858

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GRAMERCY 3-5390

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COLOR PRINTING

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YOU CANNOT GET FROM
ANY OTHER
PHOTO ORGANIZATION
IN AMERICA!**

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Illustrative Photography • Performance Data

**A GO-GETTING NETWORK OF
2100 PHOTOGRAPHERS AND REPORTERS**

No matter what you want photographed — an industrial plant, inside or out; a ship, a tractor on someone's farm, elevator cable in a new skyscraper, the interior of a modern home, an aerial view of a bridge or pipeline, a model wearing your product — in black and white or color — INTERSTATE will get the photos anywhere in America, and a complete story write-up as well if you want it.

But here's the best part: we do all the dirty work. Just tell us what you want photographed, where, and whom we should contact. We'll get in touch with the consumer, get approvals, arrange shooting schedule . . . all in the most diplomatic possible manner.

We thoroughly brief a hand-picked photographer who is skilled at your particular type of assignment. In other words, we won't assign a news photographer to handle an architectural coverage, etc. We always get releases and captions . . . a complete story if requested. Then the whole job is given to you as a package, fast!

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PLUS A staff of 5
photographers in
Interstate's New
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Within 24 Hours
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PHOTOGRAPHERS**

DIVISION OF INTERSTATE INDUSTRIAL
REPORTING SERVICE, INC.

Alexander Roberts
General Manager

247 W. 46th St. • N. Y. 36, N. Y.
Circle 6-4950

Ruffa Advertising to 247 Front St. . . .
PORTSMOUTH, O: Robert Acomb Inc.
to M-105 Masonic Bldg. . . . SAN FRAN-
CISCO: Alfred M. Pettler opened at 821
Market St. . . . Sidney Garfield & Asso-
ciates to 26 O'Farrell St. . . . Weed & Co.
to 625 Market St. . . . STAMFORD, CONN:
Moore & Co. to 1700 Summer St. . . .

**ADVERTISING- Hiram A. Vogel
PROMOTION**

named ad and spm
for Hunter division,
Frankfort Distillers Corp. . . . Patrick F.
Koughan named ad and sales promotion
supervisor, Westinghouse Electric Corp.,
Los Angeles . . . Robert A. Dobbin from
Clark & Bobertz, Detroit, to ad manager
of Kasco Mills, Waverly, N. Y. . . .
George F. Lignante named ad and spm
O'Sullivan Rubber Corp., Winchester . . .
John G. Russell, now ad manager,
Westeel Products Ltd., Toronto . . .
Arnold E. Johnson now assistant director
of merchandising, Revlon Products Corp.
N. Y. . . . Harold W. Burdekin named ad
and spm, General Electric Supply Co.,
Newark, N. J. . . . Bruce Fogwell to
assistant am, William Carter Co. . . .
Harold J. Fogel named promotion mgr.
for Kellogg Petroleum Products, Buffalo . . .
D. H. MacDuff named am, Canada Dry
International, N. Y. . . . Paul C. Meelfield
now spm for container operations division,
Robert Gair Co., N. Y. . . . R. E.
Johnson will handle advertising for
United Airlines, Chicago . . . Lawrence
J. Andriot named ad director, Puritan
Cordage Mills, Louisville . . . Arthur N.
Hill will direct advertising for Briggs
Mfg. Co., Detroit . . . Lee Calvin Hopper
is am for Elwell-Parker electric, Cleve-
land . . . William C. Jordan to ad and
spm, Univis Lens Co., Dayton . . .
C. W. Fanning Jr. is ad director, Victor
Animatograph Corp., Davenport, Iowa.
Edward Sales named ad manager
by Sapolin Paints . . . G. Schirmer named
Keith Connes ad manager . . . Harvey
Newman heading advertising and sales
promotion for Alta Products Corp. . . .
Berta MacDonald now sales promotion
manager, Arcraft Mills, N. Y. . . . Arlin
C. Inman now am for Old Colony Paint
& Chemical Co., Los Angeles . . . Robert
Cole managing advertising for Olin In-
dustries, East Alton, Ill. . . . Joseph S.
King from United Wallpaper to ad man-
ager Nickey Chevrolet Sales, Chicago . . .
Michael J. Batenburg named general ad
manager, Pittsburgh Plate Glass Co.
Wyman Guin appointed vp and ad-
vertising and product development man-
ager, Lakeside Laboratories, Milwaukee
Ralph Tanner, coordinator of sales
and advertising, upped to vp at Moores-
ville Mills.

X14872 . . . one of thousands of the pictures we
offer at \$15, with \$5 off if you use our credit line.



Tempt 'em!

with stock pictures from . . .

UNDERWOOD & UNDERWOOD

319 E. 44, New York 17 • 646 N. Michigan, Chicago 11
Telephone: MU 4-5400 Telephone: DE 7-1711

NEW SUBJECTS . . . EVERY MONTH

BRANCHES

ATLANTA Boulevard at North Ave. Vernon 1124	HOUSTON 1009 Isabella Ke-1293
BOSTON 244 Washington Street Capitol 7-3634	LOS ANGELES 1627 South Broadway Rt 7-0234
CINCINNATI 12 East 9th Street Garfield 1234	PITTSBURGH 713 Penn Avenue Court 1-6489
DALLAS 2704 Cedar Springs Lakeside 2725	ST. LOUIS 1006 Olive Street Garfield 0932
DETROIT 2241 Book Building Woodward 1-0746	SAN FRANCISCO 181 Second Street Yukon 6-4224



Continuous tone
positives on glass
or paper, photo-
composing, etc.
from art or color
transparencies, either
facsimile or extensive
alterations of color

**Peterm COLOR
LABORATORY**

149 WEST 54th STREET,
Circle 7-1747

USERS OF "PASTE-UP-TYPE"

How to get hand-lettered effects like these
by simple paste-up from multi-units of new

PASTE-UP HAND LETTERING

at pennies per word!

9 UP TO THE MINUTE STYLES

WHITE FOR LITERATURE & TRIAL SAMPLE

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Neat, orderly, more saleable TV "storyboards". Use Tomkins Telepads. 12 perforated segments on each sheet. Slightly transparent white areas for video and audio continuity. Each Telepad contains fifty 17"x24" sheets of crisp white paper with a fine tooth that brings out the best in any TV visualizer. Send check for your Telepads today! Each, \$3.50. \$35.00 for a dozen.

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drawing supply items avail-
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24 HOUR SERVICE

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New York 16, New York

Murrayhill 3-5052

Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.



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37 WEST 47th STREET
NEW YORK 19, N. Y.
JUdson 6-1437-8-9

PHOTOGRAPHY

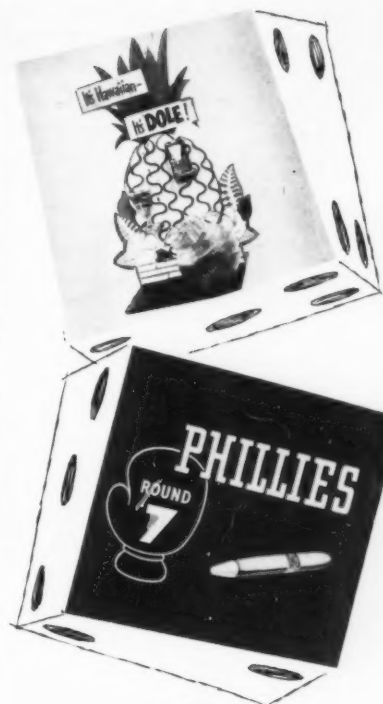
Dirone Photography
now located at 215

E. 37, plan special effects with combined use of strobe and a 25' wide sky-light. Phone number is VA 6-1121 . . . Korean photographs by **Guy Gillete** (Henrietta Brackman Associates) recently shown at The New Gallery . . . **JJK. Copy-Art** have set up a printing division for direct mail promotions . . . the **Fernand Bourges** photo collection has been turned over to the **American Museum of Photography**, Philadelphia . . . **Dr. T. Howard James**, research associate at Kodak Research Laboratories, awarded a Davanne Medal by French Photographic Society . . . **Bob Leavitt** Awards to **Henri Cartier-Bresson** for his book, "The Decisive Moment", to **Dr. Rowland S. Potter**, inventor of Varigam, and to **Roy Stryker** . . . **Philippe Halsman** got a big play in June issue of The American Magazine in story "People I've Shot".

CAMPAIGNS

Brewing Corp. of America will spend over \$1½

million for Carling's Red Cap Ale and Black Label Beer . . . **Calvert Distillers** and **Servel** cooperatively promoting Lord Calvert Whiskey and the Servel Wonderbar . . . With leading beers battling for top sales spot increased ad expenditures are anticipated. **Budweiser** now pushing a \$2 million national newspaper campaign . . . **Parker** planning heavy back to school promotion for its new electropolished point fountain pens . . . **Campbell Soup** and **Kraft Foods** co-oping on Soup 'n' Salads and Soup 'n' Sandwiches promotions . . . **Douglas D. Simon** planning fall campaign for **Artcraft Mills** for upholstery and draperies . . . **Flamingo Shrimp Cakes**, a new food, produced by **Leigh Foods** . . . new line of **The Pearl Wick Corp.** is storage hassocks . . . **Dayton Rubber** to promote its Koolfoam pillows . . . **Sherwin-Williams Co.** to promote Kem paints in consumer and trade magazines . . . recent **Jayson** shirt ad features girl planting a kiss on space reserved for the man who wears Jayson shirts. Asterisk is where man should be and short copy line at bottom of ad tells story . . . **Colgate-Palmolive-Peet** is testing a new cream lotion shampoo called Cue . . . after 25 years of little or no advertising, **Rayonier** is reversing its policy . . . toothbrush with its own supply of toothpaste (like a fountain pen) being tested by **Twisto Container Corp.**, Redwood City, Cal. . . **Seeman Brothers** is introducing a new tea concentrate to the market . . . **Du Pont** testing a non-slipable wax.



a Good
Combination!



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FROM STUDIO THRU SHOP**
FLIP CARDS
MODELS • STORY BOARDS
PACKAGE CONVERSION
THREE DIMENSIONAL DISPLAYS
Mechanically and Electrically Operated

Wanted:

ARTIST

Apprentice black-and-white designer & letterer, layout. Wonderful opportunity for growth with oldest established decalcomania firm. Good working conditions. Air conditioned plant located in Weehawken, New Jersey, just across river from NYC. Write or call Mr. Rudy. Union 7-4830.

Palm Fechteler & Co., 85 Maple St., Weehawken, New Jersey.

Quality Art Materials



A. I. Friedman Inc.
20 East 49 St., New York 17
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top quality

*Color Retouching**

* FLEXICHROME ART
* CARBRO * TONING
* DYE TRANSFER
BLACK AND WHITE

FRANK EBOLI

114 East 54 Street, N. Y. 22

PL 3-4394

PRODUCTION Mrs. William F. Voss from Hal Short & Co. to Blitz Advertising, Portland, Ore., as PM . . . James J. West now directing production at Green-Brodie . . . James E. Lee handling production and traffic at Reilly, Brown & Willard Inc., Boston.

TYPOGRAPHY Chicago's Society of Typographic Arts has just issued its 1953 membership directory . . . STA has also just distributed a keepsake booklet, an informal record of a visit to Bruce Rogers' home by Willis Jones and R. Hunter Middleton. Issued on the occasion of Mr. Rogers 83rd birthday and arranged by BR.

MEDIA New Sunday supplement, **Family Weekly** is scheduled to bow September 13. Starting with 750,000, published by William H. Marriott, 237 Madison Ave., NYC. . . Fawcett is starting a new magazine this summer, called "Fight" . . . Independent Grocer has changed its name to **The Modern Grocer** . . . In October **Boys' Life** will increase its comic section from eight to twelve pages and will accept ads in it . . . Martin Goodman Publications has started new TV fan magazine, **TV People and Pictures** . . . **Mechanics Today** starts September 14. Published at 444 Madison Ave., NYC . . . **Scholastic Magazines** now at 33 W. 42nd St., N. Y. 36.

EXHIBITIONS Associated American Artists Galleries: July 1-31, paintings by leading roster artists . . . **Museum of Modern Art**: thru Sept. 7, Sculpture of The 20th Century; Thru Aug. 2, Postwar European Photography; June 17-Sept. 20, recent acquisitions, American prints, German expressionism, and others . . . **Salmagundi Club**: Paintings, Prints, Sculpture, thru Sept. 4 . . . **Moore Institute of Art, Science & Industry**: Annual Student Exhibition, thru the summer . . . **Alphabet Gallery**: Lettering Designs by Saul Haupt, through August 28.

PERSONNELS George Berman of George F. Berman Studios is father of third child and first boy . . . Gil Tompkins won his 3rd straight trophy at the Annual Spring Golf Tournament of the New York ADC. Gil played in the British Amateur at Hoylake.

DEATHS Japanese born painter Yasuo Kuniyoshi . . . artist and ad executive Rudolph Wettler . . . water colorist Theodore Kautsky . . . magazine illustrator Howard T. Graves . . . French air ace, racing driver, and advertising artist and photographer Marcel Ollis.

RALPH TORNBERG INC.

advertising photography

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COLUMBUS 5-5864

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EST. 1945

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PHOTOCOPYING DON'TS. A 9 x 12 wall chart lists subjects that are illegal to photocopy. Peerless Photo Products, Inc., Shoreham, Long Island, New York.

DISPLAY CASE HISTORIES. Case histories of 50 displays that have done an outstanding job of selling consumer products for national advertisers in retail outlets comprise booklet published by Point of Purchase Advertising Institute, 16 E. 43rd St., New York 17. \$1.00.

AIRBRUSH GUIDE. The instrument which enables artists to spray perfectly straight lines consists of a guide attachment for existing airbrushes and a straight edged bridge member, 3" x 18" with a metal guiding edge. The bridge can be adjusted for the width of the line. \$3.95. Harold L. Shelton, 815 So. Hills St., Los Angeles 14, California.

SYNDICATED ART. Multi-Use Clipper Service supplies art, design and ideas via a monthly publication. All material is original and copyrighted. Service includes sample layouts, paste-up alphabets, house organ art, etc. For data and sample copies of this service, Multi-Ad Services, Inc., 100 Walnut, Peoria, Illinois.

COLOR STANDARDS AND COLOR RESEARCH is title of pocket size booklet put out by American Color Trends, Research Division of Faber Birren & Company. Booklet lists the more important color standards available today. Free, from the company at 500 Fifth Ave., New York 36.

SKETCH BOX REST RENAMED: The No. 501 Berkshire Stabilizer-Sketch Box Rest has recently been renamed to include the word "stabilizer." The manufacturer of the No. 501 Berkshire, ANCO WOOD SPECIALTIES, Inc., of Glendale, Long Island, made this change in title after studies proved that the product added greatly to the rigidity and stability of any standard tripod easel. This is in addition to the Berkshire's primary function as a rest for any standard size sketch box. The No. 501 is made of select clear lumber, walnut finish, and is easily attached to any standard tripod easel without the use of tools.

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SCULPTURE OF THE 20th CENTURY, Andrew Carnduff Ritchie. The Museum of Modern Art. \$7.50.

Discusses major sculptors of past 50 years and relates them to great revolutionary movements in painting. Includes biographical notes, comprehensive bibliography, 176 plates.

EDITING THE COMPANY PUBLICATION, Garth Bentley. Harper. \$3.00.

Covers procedure, contents, different kinds of stories, format, what the editor should know about production, illustrations, etc. Indexed. Addressed to both experienced and untrained editors. Author is Past President of the International Council of Industrial Editors.

MITOGRAPHY, Albert Kosloff. Bruce Publ. Co. \$3.25.

A text and reference book on silk screen printing. Covers preparation of handmade equipment, use of machines, inks, screen fabrics, drying, and different stencil techniques including the photographic stencil.

3000 PICTURES OF BIRDS; 3000 PICTURES; 3000 PICTURES OF ANIMALS, REPTILES, FISHES AND MARINE LIFE; 5000 HELPFUL PICTURES. Publishers Products Corp. \$3.00 apiece.

Four wipe files containing both photos and line drawings. 3,000 Pictures covers a wide range of subjects from agriculture to zoology. 5,000 Helpful Pictures covers architecture, animals, birds, insects, and a wide variety of miscellaneous subjects.

DESIGN FROM PEASANT ART, Kathleen Mann. The Macmillan Co. \$4.00.

Here are 82 pages of motives, used in peasant design, which inspire contemporary work. Material is collected from many European countries. Eight full color plates and a brief introduction supplement hundreds of line drawings.

NEW GUIDE TO BETTER PHOTOGRAPHY, Berenice Abbott. Crown. \$3.59.

A revised edition of a book first published 12 years ago, the new volume has a new section of photographs and full up-to-the-minute data on technical advances. All aspects of photography from buying equipment to trends in abstractionism and realism are covered. Bibliography, index and 80 pages of pictures.

UNDERSTANDING ART, Ana M. Berry. Studio-Crowell. \$5.00.

A concise art appreciation book for teachers and students covering fundamental principles, vision, realism, oriental art, sculpture. Has 98 color and monochrome plates.

MODERN SIGN PAINTING, Edward J. Duval. Drake. \$4.00.

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book notes

THE HANDBOOK OF TV AND FILM TECHNIQUE, Charles W. Curran, Farrar, Straus & Young. \$3.00.

A non-technical production guide, book is clear, concise, is an excellent introduction to the basic problems and language of TV film production. Includes a glossary of motion picture and TV nomenclature. Covers costs, methods, processes.

THE SPACE MERCHANTS, Frederik Pohl and C. M. Kornbluth. Ballantine Books. \$3.35.

A science fiction novel about that future day when advertising agencies take over. One agency gets the job of selling the idea of emigration to Venus. Agency competition is a matter of armed warfare. Plenty of action and out of this world ideas.

TELEVISION SCRIPTS, Rudy Bretz and Edward Stasheff. A. A. Wyn. \$4.95.

Written for students and teachers, this new book is a storehouse of up-to-date information. Covers virtually every type of TV script show, camera techniques, director's standard marking symbols. Includes eight royalty free scripts for workshop groups with camera patterns and staging methods. Final section is a detailed study of commercial TV's outstanding productions with directors' production notes, floor plans, etc.

PORTRAIT PAINTING, Henry Carr. Studio-Crowell. \$4.50.

Text ranges from material requirements of canvas, paints, etc., through each stage of the art showing how portrait is evolved in a series of sittings. Author is an eminent British painter. Illustrated in full color, 80 pages.

THE STUDIO BOOK OF ALPHABETS. Studio-Crowell. \$2.00.

A book of 67 specimen alphabets, some hand drawn, some type, to help letterer or designer select style he wants. Covers wide style range, shows complete alphabets rather than examples of lettering in use.

BEGINNERS BOOK OF PHOTOGRAPHY, Wallace E. Dobbs; **COLOR MOVIES FOR THE BEGINNER**, Harris B. Tuttle. Crown. \$1.00 each.

Mr. Dobbs' book is a basic volume for neophytes covering equipment, film, and the taking of a wide variety of subjects. Mr. Tuttle's book is up to date technically, supplements basic data with good tips on lighting, camera angles, editing, etc.

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